in late September, in the low wet meadows of the central valley. Specimens of this plant from Franklin have been verified at the Gray Herbarium.— R. W. WOODWARD, New Haven, Connecticut.

A NEW COLOR GUIDE.[1]— A new color guide by Dr. Robert Ridgway, the well known ornithologist, is practically an entirely revised and much enlarged edition of his earlier nomenclature of colors (1886) with 17 plates and 186 colors as against 53 plates and 1115 colors in the present work. The color work was done by A. Hoen & Co., of Baltimore and is much more uniform in different copies than in the earlier edition, which was hand stenciled from several mixings of the same color; while in the present work each color for the whole edition of 5000 copies was prepared from one lot of color and uniformly coated at one time. While the present work does not contain quite as many colors as are included in the more bulky French work by Rene Oberthur, the gradation between colors is more uniform, and the colors are on dull instead of glossy-surfaced paper as in that work, which gives a slightly different, but more natural color effect, and no metallic color effects are included. The proportion of darker broken colors is greater, which will appeal especially to the ornithologist and mammalogist, although the work is designed to be equally useful to botanists, florists, artists, dyers, merchants, and chemists who require a standard color scheme. The colors have evidently been standardized to a degree of accuracy not hitherto attained in any color chart. The colors are one-half by one inch, arranged on a heavy gray paper in three vertical columns of 7 colors each. The plates are divided into 6 series. In plates I–XII the middle row of horizontal colors represents the 36 colors and hues most readily distinguished in the spectrum, although it is said to be possible to distinguish 1000. Above these colors each succeeding horizontal row of colors is the spectrum color mixed with 9.5; 22.5; and 45 per cent of white. Below they are mixed with 45; 70.5 and 87.5 per cent of black. Plates XIII–XXVI represent the colors in plates I–XII dulled by 32 per cent of neutral gray; plates XXXII–XXXVIII are dulled by 58 per cent of neutral gray; plates XXXIX–XLIV are dulled by 77 per cent of neutral gray; plates XLV–L are dulled by 90 per cent of neutral gray; and plates LI–LIII are dulled by 95.5 per cent of neutral gray. If the color to be matched is darker than in the first series of plates turn to the same position in the succeeding 5 series of plates until one is found that is dark enough to match. This is readily done by referring to the numbers at the head of the vertical columns and to the letters at the left of the horizontal rows. In numbering and lettering the rows of

[1] Color Standards and Color Nomenclature. By Robert Ridgway, [3447 Oakwood Terrace, N. W.], Washington. Published by the author 1913. Pp. 1–44; pls. I–LIII. $8.00.

colors every other number and letter has been omitted so that colors that do not exactly match any in the present work, but are intermediate can be designated by a symbol. For example, in plate I the vertical columns are 1, 3, and 5; the tints b, d, and f; and the shades i, k, and m. All the colors are named as well as symbolized, but if a given color comes between Hermosa Pink (1 f) and Eosine Pink (1 d) it could be designated 1 e. In this manner about 2385 additional colors or a total of 3500 can be designated. Undoubtedly exception will be taken to some of the names, but in this the personal equation plays such a large part that decisions must be rather arbitrarily rendered. The primary colors have been standardized by Dr. P. G. Nutting of the U. S. Bureau of Standards.

It was originally expected that six months would suffice for the preparation of the colors, but unforeseen difficulties in reproduction have extended this period to about three years.

A list of color synonyms as shown by the immense list of trade samples that must have accumulated would have formed an exceedingly interesting and valuable addition to the work.

A table of percentages of color, together with an explanation of the amount of white, black, or neutral gray used as above, will give an approximately ready clue to the reproduction of any color in the guide, the only uncertain factor being the possible lack of standardized primary colors to begin with.

Definitions of the principal color terms, such as color, shade, tint, hue, tone, etc., which are used almost interchangeably by many people, will repay careful study by those not familiar with their exact use.

A slight error on page 12, due to a misunderstanding, should be corrected. Mr. F. A. Walpole had no connection with the color project of the American Mycological Society, the preparation of which was delegated to the late Dr. L. M. Underwood, Dr. W. A. Murrill, and the writer. Mr. Walpole died before the committee was appointed, and the project was abandoned after two years' work by the committee in favor of Doctor Ridgway's work, which had not previously come to their notice.— P. L. Ricker, Washington, D. C.

A Flora of the Connecticut Valley in Massachusetts.— The region centering about Amherst, Massachusetts, has furnished a number of the scholarly "local floras" of New England, beginning with Edward Hitchcock's *Catalogue* in 1817 and including the lists of Tuckerman & Frost and of Cobb. The last of these was published in 1887 and it is natural that many alterations in the knowledge of the flora of the region should have been noted in the intervening period. For this reason the revised *List*, by Professor George E. Stone,[1] with

[1] A List of Plants growing without Cultivation in Franklin, Hampshire, and Hampden Counties, Massachusetts. By George E. Stone, Professor of Botany at the Massachusetts Agricultural College. Amherst, Mass. 1913. pp. vii + 72.